

**JULIA MORGAN CENTER FOR THE ARTS
PROJECTED WORKS OF ART 2004-2005**

The Oakland Ballet

The Oakland Ballet has been a part of the Bay Area community for almost 40 years. Its repertoire includes classics such as *Les Sylphides*, *Billy the Kid*, and *The Moor's Pavane*, as well as contemporary works by choreographers such as Dwight Rhoden and Robert Moses.

This year in the Institute program, Oakland Ballet will be performing three dances created by Bay Area choreographers:

- "Begegnung" by Robert Henry Johnson
A duet with 2 men, exploring meeting and connecting, set to Bulgarian women's choir music by Kitka
- "Monopoly" by Amy Seiwert
A quartet with 3 men and 1 woman, all dressed in suits, tackling the issue of the glass ceiling in the workplace; music by Gorecki
- Duet from "Bamboo" by Michael Lowe
A duet with a man and a woman, exploring shape, yoga and Tai Chi inspired movements; music by Melody of China

For more information on Oakland Ballet visit: www.oaklandballet.org

Shotgun Players

Present Moliere's **THE MISER**

Can love triumph over evil? Certainly. But can love triumph over money? Moliere's "The Miser" paints a character so outrageous, he would sooner sacrifice his children's happiness than spend a coin of his precious gold. Drawn with sharp wit and extreme circumstances, "The Miser" offers a timeless farce in the classic Commedia Dell'Arte tradition, complete with lovers, vows, mistaken identity and a man so greedy not even the audience will feel safe from his clutches.

The Shotgun Players has performed in the Bay Area for over 10 years to ever-increasing critical support and a faithful audience of theatre lovers. They have won prestigious theatre awards including several Dramalogue awards, four 1999 Bay Area Critics Circle Awards and awards from the 1998 SF Weekly Black Box and the 1999 SF Bay Guardian.

For more information on Shotgun Players visit: www.shotgunplayers.org



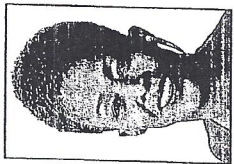
"To preserve and create a diverse dance history."

Since its founding in 1965, Oakland Ballet has been internationally noted for its meticulous recreation of significant ballets from the era of Serge Diaghilev's legendary Ballet Russes de Monte Carlo, including such masterpieces as *La Boutique Fantasque*, *Gaieté Parisienne*, *Le Spectre de la Rose*, *Les Sylphides*, *Schéhérazade*, *Pétrouchka*, and *L'après-midi d'un Faune*. In April 2000, Karen Brown was named Artistic Director, following the retirement of Ronn Guidi, Founding Artistic Director. Ms. Brown is the first African-American woman in the nation to head a ballet company.

Oakland Ballet has several masterworks of famed choreographer Bronislava Nijinska in its repertoire; the company premiered American performances of *Les Noces* in 1981 and, in 1995, *Boléro*, the original 1928 ballet for which Ravel wrote his famous score. The Company is also acknowledged for its faithful re-creations of several other historically relevant dance works, among them Kurt Joos' *The Green Table* and Antony Tudor's *Lilac Garden*.

As an American company, Oakland Ballet recognizes our rich cultural heritage pioneered in such diverse masterpieces as Eugene Loring's *Billy the Kid*, John Butler's *Carmena Burana*, José Limón's *The Moor's Pavane*, Ruthanna Boris' *Cakewalk*, May O'Donnell's *Pursuit of Happiness*, Agnes de Mille's *Fall River Legend*, and Charles Weidman's *Lynchtown*, all of which are in the repertoire. The Company is also committed to Bay Area choreographers, including Betsy Erickson, Val Caniparoli, Margaret Jenkins, Alonzo King and Tandy Beal, among others, who have distinguished Oakland Ballet's place in the art of dance.

Oakland Ballet maintains both touring and community outreach programs. The Company has performed in every state of the union and, as part of its pledge to education, continues to enrich the Bay Area with festival performances, school programs and participation in varied community functions.



Karen Brown

Ms. Karen Brown, the daughter of Dr. and Mrs. Allen Brown of Augusta Georgia, began her classical ballet training under the tutelage of Mr. Ron Colton, Artistic Director of the Augusta Ballet. With her experiences as principal ballerina with the Dance Theatre of Harlem, as well as those of educator, lecturer, administrator, consultant, adjudicator and international spokesperson for the culturally rich art of dance, Ms. Karen Brown comes to Oakland Ballet from a background as diverse as the community she now represents. During her tenure (1973-1995) as a featured artist with the Dance Theatre of Harlem, Ms. Brown's credits included principal and soloist roles created for her by Robert Garland, Alonzo King, Glen Tetley, Mel Tomlinson, David Gordon and Carmen de Lavallade. She has also performed the choreography of Arthur Mitchell, Madame Danilova, Irina Nijinska, Choo San Goh and Agnes de Mille, among others. Bay Area audiences will remember her many touring performances at Berkeley's Zellerbach Hall, especially her leading role in Alonzo King's *Signs and Wonders*. While dancing with Dance Theatre of Harlem, Ms. Brown concurrently pursued a Liberal Arts education at both New York University and American University in Washington, D.C. In addition to her role as a performing artist, Ms. Brown shared her artistry with the community in other ways, serving as Director of Education for the Atlanta Ballet Centre; adjudicator and master teacher for the Dance Theatre of Harlem/Kennedy Center Community Outreach Residency at the John F. Kennedy Center for the Performing Arts, and the Dance Institute of Washington. She has earned an international reputation as a master teacher in Egypt, South Africa and England, where in collaboration with

London's Royal Ballet and Dance Theatre of Harlem she adjudicated student programs designed to enrich the Royal Ballet School's multi-ethnic representation. She developed and directed Karenina, founded in 1997 to promote artistic excellence in consulting dancers pursuing professional careers. Ms. Brown's portrayal of Lizzie Borden in Agnes de Mille's *Fall River Legend* earned critical accolades which recognized the technical discipline, modesty, authority and balanced range of her emotional artistry. As Artistic Director for Oakland Ballet, she has drawn upon these same resources to preserve the company's renown for reconstructing historically relevant ballets while promoting the exposure of diverse and contemporary artistic talent. In Ms. Brown's own words, "The Oakland Ballet has an incredible legacy. It was one of the companies that made history with its tours some years ago...I saw this position as a way of combining everything I had been doing, both as a performer and as an educator."

Since coming to Oakland, Ms. Brown has expanded and innovated youth outreach arts programs. She also designed curriculum for seven YMCA summer dance camps and the eight-week dance program residency at the Oakland Youth Development Center. In addition to her focus on youth outreach, Ms. Brown has returned live music to all performances for the first time in five years, and presented four World Premiere ballets, showcasing three Bay Area choreographers. In recognition of her place in the community, Ms. Brown has been honored with an appointment to the Oakland Arts Commission by Mayor Jerry Brown and to the advisory board of the Oakland School for the Arts. Ms. Brown received a *Local Hero of the Year* award from KQED and was selected by CityFlight Magazine as one of the *Bay Area's 10 Most Influential African Americans*.

2002

Oakland Ballet Premiere

BEGEGNUNG PAS DE DEUX

Johnson/National Radio & Television Chorus of Bulgaria

Choreography Robert Henry Johnson
Music National Radio & Television Chorus of Bulgaria

Music Performed by Kirka
Costume Design Mario Alonzo
Lighting Design Jose Maria Francos

Premiere: February 11, 1991 Bavarian State Opera House, Munich, Germany, for the Galas der Begegnung

Cast

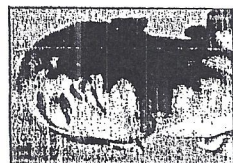
—Bryan Ketron / Gabriel Williams

Carlos Ventura

Begegnung Pas de Deux

Robert Henry Johnson's *Begegnung Pas de Deux* premiered in 1991 at the Galas der Begegnung, a festival in Munich, Germany. The word *begegnung* means "two separate ideas meeting," Mr. Johnson explains. "After the Gulf War broke out the artistic director of the Bavarian State Opera Ballet produced a dance festival with choreographers from Israel, Canada and Sweden. She gave me a dancer and said, "Do a duet." The piece, he remembers, was an immediate success. At its premiere, *Begegnung Pas de Deux* was danced by the choreographer and another man. Clearly, it was a very personal piece for Robert Henry Johnson. "Some people" he says, "came away with sexual innuendoes," which was not his intention. "I'm not trying to be controversial. I'm trying to show the beauty of compromise, and say something about support, not just emotional or physical. I mean the support of community."

Robert Henry Johnson



A native San Franciscan, Robert Henry Johnson began his dance and theatre training with BES Children's Educational Theatre. He majored at McAtreer High School's Magnate School of the Arts, and was awarded a full scholarship by San Francisco Ballet School (SFBS). During his four years at SFBS he studied with Larisa Skalanskaya, Jonathan Watts, Henry Berg, and Alan Scofield. His work there was noticed by William Forsythe, who introduced him to the international dance world. In 1993 he formed Robert Henry Johnson Dance Company (RHJDC). Since that time RHJDC has performed throughout the Bay Area, Los Angeles, and New York City, to growing public and critical acclaim. Mr. Johnson's choreography has been performed in the Men Dancing Series, Black Choreographers Moving Towards the 21st Century, Galas der Begegnung (Munich), Prime Move (Los Angeles), The Upper Room Series at Yerba Buena Centre for the Arts, and the Bay Area Dance Series. His works have also been mounted by Ballet of British Columbia and the Bavarian State Ballet. Mr. Johnson recently received an Isadora Duncan Dance Award for his choreographing of the solo piece *Five Leaves of Bread and Two Fish*, and in January 1996 was awarded KQED's "Focus Magazine" first "Annual Stolichnaya Arts Achievement Award" for contemporary dance. He is also the recipient of the *Bay Guardian* 1995 GOLDIE Award for choreography and the 1992 Isadora Duncan Award in the category of "Best Individual Performance". In addition to his work as a dancer and choreographer, Johnson is an accomplished playwright. His play, *Poison Ground*, was featured in the Bay Area's Playwright's Festival at the Magic Theatre in 1993, and in May 1995 was staged by Hartford Stage

MONOPOLY

Choreography Amy Seiwert
Music Henryk Górecki
Original Costume Design Sue Leason
Costume Recreation Mario Alonzo
Lighting Design CB Borger

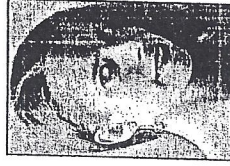
Premiere: March 12, 2002 American Repertory Ballet, McCarter Theatre, Princeton

Cast

Elin Yarbrough Junichi Fukuda Carlos Ventura Gabriel Williams

Monopoly was commissioned by the American Repertory Ballet as part of the Dancing Through The Ceiling project and is performed with their kind permission.

Amy Seiwert



Amy Seiwert, a native of Cincinnati, danced for the Sacramento Ballet for eight years before moving to San Francisco to join Smuin Ballet. She

was awarded first prize at the Festival des Arts de Saint-Sauveur Choreography Competition in 1999 and returned as Artist-in-Residence the following year. She has created works for American Repertory Ballet, Sacramento Ballet, Ballet Pacifica, Central Pennsylvania Youth Ballet and Carolina Ballet. The Sacramento Metropolitan Arts Commission has awarded her with two New Works grants as well as a Dance Fellowship in the field of Emerging Artist, and Regional Dance America has honored her with the Monticello Award. Locally, Ms. Seiwert directs "in-ij-re", a contemporary ballet company that has presented at SummerFest in 2002 and 2003, ODC's Migrations, and Camp Kunst-stoff.

Monopoly

Raised to believe the playing field, or game board rather, is level, Amy Seiwert's *Monopoly* is a ballet that believes we should all start at GO with \$200. It is a ballet that investigates the faith that hard work and discipline are the only tools needed to acquire your dreams. "Not knowing that there are those who will only let you have their version of your dream. Not accepting you unless you fit into the conventional world on conventional terms." Set in the contemporary corporate world, Seiwert asks us to question our most basic beliefs about success, and the risk one takes in achieving it.

Program Notes: Bamboo by Michael Lowe

In Chinese lore, Bamboo represents longevity because of its pliant strength and ability to flourish in winter. This most versatile of all plants is used in China for food, paper, housing, and medicine. Bamboo has traditionally been a favorite subject for painters and calligraphers because of its elegant and responsive flexibility allows the artist to experiment with the invisible effects of natural forces such as wind and water.

Also a study of the invisible's effect on the visible, Mr. Lowe's ballet *Bamboo* has been forming for many years. As a confluence of experiences and reflections, his ballet references many memories, including the intricacies of human relationships, little ducks on a lake; the elegance and discipline of T'ai Chi and traditional folk dancing, as well as brightly colored parades, operas, and the firecrackers of New Year's celebrations. A bamboo bush in the backyard of his childhood home, by which he felt both protected and encouraged, inspired the title. Along with his meditations on bamboo, Mr. Lowe's childhood memories of his mother painting with watercolors helped fashion his ballet. He remembers watching her begin the process of painting a picture by first drenching, then crinkling, a piece of paper. Spreading the soaked and wrinkled paper on a table, she began to create her picture. As she applied paint to the surface of the paper, the pigments flowed, seemingly in random patterns, over the wet creases and folds, gradually being absorbed by the fibers. He wondered how her "intended" picture could ever form from such a chance flowing of colors. But, mysteriously, almost in defiance of conscious intent, her desired subject matter took shape. So, too, do Mr. Lowe's impressions and imagery infuse his non linear, almost holographic sequencing of *Bamboo*, in which outlines are blurred as movements and their associations flow between and among the five sections. In traditional Asian paintings, the pervasive power and gentleness of chi (vitality, energy, spirit) is often symbolized in the swirling lines connecting clouds to mountains to villages to streams, etc. This marvelous duality of chi also influences *Bamboo's* interplay of dance, music and painting, and sometimes visibly, sometimes invisibly, yet always imaginatively.

- I. Yezi (Leaves)
- II. Jutze (Stalk)*
 - A. This is the section touring to schools for the 2004-2005 school year
 - B. *Sturdy as the stalk*
That was rooted beneath my earth
- III. Yezi Ban Choy (Squabbling Ducks)
- IV. Chi Dai (Ribbon)
- V. Shing Nien (New Year)



Michael Lowe

Born in Oakland and raised in Alameda, Mr. Lowe was encouraged at an early age to explore the joy and discipline of classical ballet to augment his coordination and strength in athletics. With the first lesson, his love for music found a counterpart in his natural agility, leading to a new career. Michael joined Oakland Ballet in 1974 and was promoted to principal dancer in 1976 with his debut as Alias in *Billy the Kid*. A scholarship student at the Alvin Ailey American Dance Center in New York City, Mr. Lowe has performed with the Pacific Ballet Company, Gilbert Reed Ballet Company, Los Angeles Chamber Ballet, Sacramento Ballet, North Dakota Ballet and the Old Souls New Shoes Dance Company with Mark Morris. Mr. Lowe has worked with such legendary choreographers as Agnes de Mille, John Butler, Leonide Massine, Frederic Franklin, Anna Sokolow, Betsy Erickson, Willem Christensen and Ronn Guidi. In 1989, he re-created the role of Beau Gosse for Oakland Ballet's historical reconstruction of Bronislava Nijinska's *Le Train Bleu*. In recent years Mr. Lowe has revealed himself as a gifted choreographer. He has created a number of striking ballets, five of which have been presented by Oakland Ballet: *Table for Two*, *Witness*, *The Emperor and the Nightingale*, *Dim Sum* and *Bamboo* (for which he received an Izzy Award for Best Choreography 2001-2002). In addition to his dancing and choreography, Mr. Lowe served as Assistant Artistic Director from 1997 to 2000, and coordinated the Company's outreach program throughout the East Bay from 1982-1999.

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Life in the Green

Choreographer Michael Lowe to premiere *Bamboo*

By Gerrye Wong

Newly-retired Oakland Ballet principal dancer Michael Lowe, 47, returns to the company to premiere his own creation, *Bamboo* at the Paramount Theatre, Nov. 16 - 18 as a part of the Ballet's 2001 series.



Choreographer Michael Lowe.
Photo courtesy of Oakland Ballet

Lowe tells *AsianWeek*, "This work has danced in my head for sometime now, so it pleases me to be able to bring it to the public. I am delighted to have the Melody of China musicians accompanying the dancers on this self-referential journey. It came to me like my mother's watercolor paintings of Lake Merritt and of my childhood playing on the train [and] in a Chinatown park."

Born in Oakland of a Korean mother and a Chinese father who worked in a grocery store, Lowe said he was active in sports as a teenager. He was a varsity football player in high school, and also participated in tennis, baseball and tumbling.

Lowe has always loved music, and discovered his love for dance when his sister encouraged him to join a ballet class during high school. He joined the Oakland Ballet in 1974, and has achieved acclaim not only for his dancing, but also for his choreography. He received an Izzie nomination for his 1998 restaging of *The Emperor and the Nightingale*.

As a portion of the Oakland Ballet program in November, *Bamboo* will be presented in five sections, opening with an elemental interpretation of leaves in the wind, performed by four pairs of dancers.

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The logo consists of the letters "AW" in a white, serif font, centered within a dark, rectangular background.

The next section is a duet of a man and woman using angular and somewhat restrained movements to strains of *pipa* music.

The third section is called "Squabbling Ducks." Says Lowe, "As a child I would watch with such intrigue as the ducks would dive for fish and appear dry as they surfaced. I called them my magical ducks," he said.

The fourth section, "Ribbon," is inspired by the parades held in Oakland's Chinatown, emulating the beautiful ladies with long flowing scarves dancing in the streets.

The last section, "New Year," is the energetic finale with percussive movements like explosive firecrackers that used to scare Lowe and his sister during Chinese New Year parades.

During his 25 years as a professional classical ballet dancer, from 1976 to 2001, he has worked with legendary artists on original work at Oakland Ballet. Prior to making his move to the Oakland Ballet, he has been in the Los Angeles Chamber Ballet, *Old Souls*, *New Shoes* with Mark Morris, Gilbert Reed Ballet of San Luis Obispo and Pacific Ballet, San Francisco.

In his 20 years in Oakland, Lowe served as assistant artistic director of the company for two years while he trained younger dancers in classical ballet technique. As the artistic director, he helped cast and produce ballets, supervising all phases of rehearsal, and serving as archivist and historic consultant. He also served as director of the company's *First Steps* program for eight years till his retirement in 2000. One of his favorite projects was developing shows for children in hospitals to foster hope and healing, such as his mini Nutcracker series.

Currently, Lowe enjoys working with his wife, Lara, Oakland Ballet's principal dancer, traveling across the country guiding the young, enthusiastic prodigies of the future through his master classes, dance camps, workshops and choreography.

In describing his creative goals, Lowe says, "I feel that there is a void in the dance world today. The art of narrative storytelling has become lost in recent years. In working personally with the icons of narrative storytelling, such as De Mille, Loring and Massine, I realize there is a need to rekindle the tradition. I am [also] well aware of the lack of ballets associated with Asian themes in the classical ballet repertory."

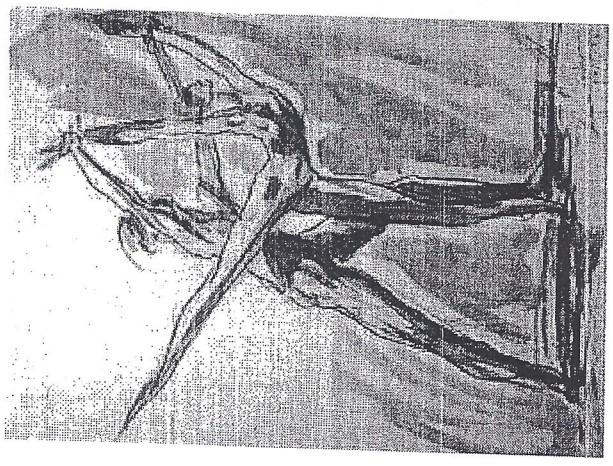
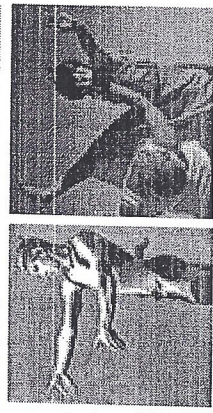
In creating this new piece, Michael Lowe recalls, "In 1959, I was a five-year-old peering out from a small bamboo bush in our backyard. There I hid behind the thinly tapered leaves honing my imagination ... as well as learning how to be as flexible and sturdy

as the stalk itself. I think it was there that I began to clear away the leafy green branches in search of my dream."

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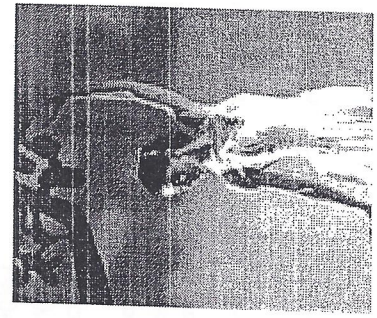
ballet

technique and style

Ballet is a form of theatrical dance that began to evolve in Western Europe during the Renaissance (1300-1600). Ballet technique consists of stylized movements and positions that have been elaborated and codified over the centuries into a well-defined, though flexible, system called academic ballet, or danse d'école. The word ballet can also denote an individual artistic composition using this dance technique. Such a composition is usually, but not inevitably, accompanied by music, scenery, and costumes. Toe dancing is often considered synonymous with ballet, but ballet technique can be performed without toe dancing. Because the steps were first named and codified in France, French is the international language of ballet.

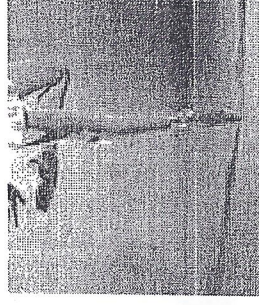
The basis of ballet technique is the turned-out position of the legs and feet: Each leg is rotated outward from the hip joint so that the feet form a 180° angle on the floor. This turned-out position is not unique to ballet; it is used also in many Asian dance forms, including bhārata nāṭyam, the classical dance of India. Ballet comprises five specific, numbered positions of the feet, which form the basis of almost all ballet steps. Corresponding positions exist for the arms, which are generally held with gently curved elbows.

Ballet technique emphasizes verticality. Since all the

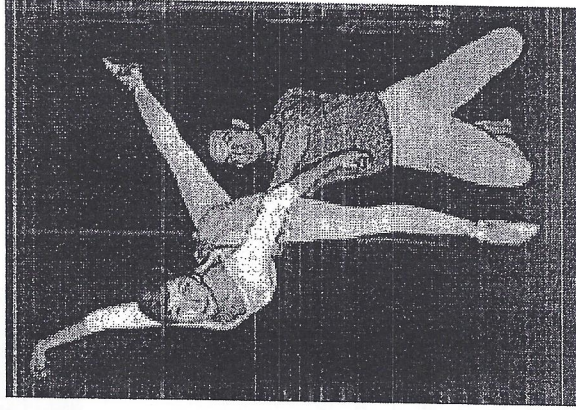


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movements of the dancer's limbs flow from the body's vertical axis, all of the dancer's body parts must be correctly centered and aligned to allow maximum stability and ease of movement. Verticality implies resistance to gravity, a concept that is carried further in steps of elevation, such as jumps and leaps. Ballet possesses many such steps, including those that require the dancers, while in midair, to turn, beat their legs or feet together, or change their leg position. The more demanding steps of elevation traditionally are considered the special province of male dancers, but they can be performed by virtuosos of both sexes.



The idea of spurring gravity culminated in the invention of toe dancing, also called dancing sur les pointes, or pointe work. Toe dancing was developed early in the 19th century but did not become widely used by ballet dancers until the 1830s, when Swedish Italian ballerina Marie Taglioni demonstrated its potential for poetic effect. Pointe work is almost exclusively performed by women, although male dancers may use it.

The term line in ballet refers to the configuration of the dancer's body, whether in motion or at rest. Good line is partly a matter of the physique a dancer is born with, but it can also be developed and enhanced by training. In ballet, certain relationships of the arms, legs, head, and torso are considered particularly harmonious, while others are not, although they may be perfectly acceptable in different forms of dance.

Large movements of the whole limb are preferred to small, isolated movements of individual body parts. Ballet is often described in terms of moving upward and outward; ideally, the dancer's limbs should appear to extend into infinity.

Photographs

Above right: Margot Fonteyn

Above left: Zizi Jeanmaire and Roland Petit

Contributed by Susan Au, M.A., Dance historian. Author of Ballet and Modern Dance.

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ROOFTOP LOI AND GUIDING QUESTIONS:

HOW DOES THE OAKLAND BALLET EXPLORE
RELATIONSHIP THROUGH PARTNERING AND
ENSEMBLE WORK?

How are opposites demonstrated?

What is the story behind the interactions? How is story
revealed in an interaction (roles)?

ROOFTOP ELEMENTARY
INSTITUTE PROGRAM
FIRST GRADE CLASSES #1
FEBRUARY 19/20, 2005

**LOI: HOW DOES THE OAKLAND BALLET EXPLORE INTERACTIONS AND
RELATIONSHIPS THROUGH PARTNERING AND ENSEMBLE WORK?**

GUIDING QUESTION: HOW ARE OPPOSITES DEMONSTRATED?

MATERIALS NEEDED:

Butcher paper for dance toolbox
Butcher paper for group sketching
Crayons/Markers
CD Player

Questions:

Is there a CD player in the room? If so, does it play burned CD's?

- I. **Introduction (5min)**
 - A. Who am I & what we will be doing
 - B. Classroom etiquette and expectations (Teacher assists/reinforces)
 - C. Quiet signal? (Introduce clapping call & response)

- II. **Warm-ups in a circle (10 min)**
 - A. Name Game: say first name with a simple hand gesture. Class echoes it back.
 - B. Together/Apart
 - 1. Jump feet apart, together, apart, together / bend and straight 2x
 - 2. Repeat reverse
 - C. Pattern (emphasizing opposites) 2x
 - 1. We can move IN
 - OUT
 - UP
 - DOWN
 - HIGH
 - LOW
 - FAST
 - SLOW
 - BIG
 - SMALL
 - STRAIGHT
 - ROUND
 - WE CAN CURL IN &
 - WE CAN REACH OUT!

III. Moving in space (10 min)

- A. As a class, BRAINSTORM opposite words (including ones from warm-up). Record opposite words in DANCE TOOLBOX (butcher paper)
- B. Group Exploration: What makes a good "freeze"?
 - 1. Practice Walking through space and freezing
 - 2. Walking for 16 counts & freezing 8 cts.
 - 3. Walking _____ (toolbox word) 16 & freezing _____ for 8.
(e.g. Walk HIGH, freeze in a LOW shape
Walk ROUND, freeze in a STRAIGHT shape)

IV. Sharing (15 min)

- A. Divide class in half
Half Performers – Half Audience
 - 1. Same EXPLORATION: walking & freezing in shapes
 - 2. Remind audience "Keep your eyes open wide and try to remember one shape that you see the performers make."
 - 3. Music (OAKLAND BALLET)
 - 4. Discuss as a group:
To audience: Show the performers one shape that you remember. What else did you see? Did you see any of the words from our dance toolbox? If so, which ones? How did the music make you feel?
To performers: What was it like...?
- B. Repeat with other half

V. Sketching (as a group) (10 min)

- A. Lay out butcher paper
 - 1. Draw some of the shapes that you saw and made with your body
 - 2. Walk around and see what others drew. Hang in classroom?

VI. Closing (2 min)

- A. As BIG/SMALL as you can be in 8, 4, 2, 1

ROOFTOP ALTERNATIVE SCHOOL JMCA INSTITUTE PROGRAM
ART SESSION 2

LOI: HOW DOES THE OAKLAND BALLET EXPLORE RELATIONSHIP THROUGH PARTNERING AND ENSEMBLE WORK?

Guiding Question: How are opposites demonstrated?

I. Intro (5 mins.)

- A. Remind kids of their work with the Julia Morgan teaching artists
- B. What have they learned about good partnering so far?

II. Warm-ups in a circle "Mirror, Mirror" (10 mins.)

- A. Have kids partner in a mirror dance, following the leader. When the music stops, the dancers will freeze. When we call out the magic phrase "Mirror, Mirror, on the wall, who's finger is fairest of them all?" the mirror between them will disappear! They will find a way to make contact with their partner using that part of their body. Switch leaders.
- B. Play with high and low, fast and slow, big and small.

III. Partner Shape Activity (10 mins.)

- A. Invite 4 kids to work on stage as partners, the rest of the kids are the audience.
- B. When we call out a pair of opposites (push/pull) they will connect and freeze in a shape.
 - 1. Ask the audience what shapes they see. (circle, triangle)
 - 2. Invite the audience to move around the sculptures.
 - 3. Can we copy some of the poses that we see?

IV. Working with Clay - Making Dancers (35 mins.)

- A. Kids return to tables for introduction to modeling materials.
- B. Talk about the parts of the body, shapes that you see, the symmetry of body parts, the asymmetry of the movement of body parts.
- C. Encourage the kids to play with moving head, torso, legs, arms, feet and hands to create the illusion of movement. "If you need help getting ideas, ask someone at your table if they might be your model."
- D. Have each table work together to connect their dancers into a group pose on the mat board.
- E. Reflection - Have a gallery walk. Can you find the hidden shapes in the dancers poses? Do you see any opposites?

ROOFTOP INSTITUTE PROGRAM
6TH GRADE CLASSES #2
FEBRUARY 2 AND 3, 2005

LOI: HOW DOES THE OAKLAND BALLET EXPLORE RELATIONSHIP THROUGH PARTNERING AND ENSEMBLE WORK?

Guiding Question: How are opposites demonstrated?

Materials Needed: our dance toolbox; several other large pieces of paper; CD player

- I. Warm-ups in a circle
 - A. Partner shapes
 - 1. Get with a partner
 - 2. Pick one word set from our list from last week (ex. high/low)
 - 3. Create a shape that demonstrates that word set
 - 4. Go around the circle and share; students will say their names as they make their shapes
 - B. Opposition warm-up
 - 1. Jill will teach a short warm-up exploring concepts such as high/low, fast/slow, etc.
- II. People to People
 - A. Students may have done this warm-up with Rica last semester
 - B. You are with a partner
 - C. I will call out different body parts, and you will connect and freeze in shapes
 - D. If I call "people to people," move and find a new partner
 - E. I think for this exercise, I would like to try that the partners are always "boy/girl" to mix things up a little??
- III. Opposites work with a partner (we didn't get to this last week)
 - A. Get with a new partner, partner of your choice
 - B. We will improvise with some of the words on our list (social studies concepts)
 - C. You and your partner pick one from the list
 - 1. Create 6 different ways to demonstrate this: include shapes and movements
 - 2. Music from "Begegnung".....
 - 3. One group demonstrates --- with and without music
 - 4. Share with another set of partners
 - 5. Sketch your 6 movements in your journals.....
- IV. Ending journal write?

Creative Dance for ALL Ages

Anne Green Gilbert

Dance Concepts -- The Elements of Dance

THE CONCEPT OF SPACE

Place	self space/general space
Size	big/small, far reach/near reach
Level	high/low
Direction	forward/backward, right/left, up/down
Pathway	curved/straight/zigzag
Focus	single focus/multi focus

THE CONCEPT OF TIME

Speed	fast/slow
Rhythm	pulse/pattern/breath

THE CONCEPT OF FORCE

Energy	sharp (sudden)/smooth (sustained)
Weight	strong/light
Flow	free/bound

THE CONCEPT OF BODY

Parts	head, neck, arms, wrists, elbows, hands, fingers, pelvis, spine, trunk, legs, knees, feet, toes, ankles, heels, shoulders, etc.
Shapes	curved/straight, angular/twisted, symmetrical/asymmetrical
Relationships	body parts to body parts, individuals to groups, body parts to objects, individuals and groups to objects: near/far, meeting/parting, alone/connected, mirroring/shadowing, unison/contrast, over/under, above/below, around/through, beside/ between, on/off, gathering/scattering, in/out, etc.
Balance	on balance/off balance

THE CONCEPT OF MOVEMENT

Locomotor	basic: walk, run, jump, hop, leap, gallop, slide, skip, crawl, roll combined: step-hop, waltz run, schottische, two-step, grapevine, jop, prance, slither, creep, etc.
Nonlocomotor	bend, twist, stretch, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, lift, carve, curl, lunge, slash, dab, punch, flick, float, glide, press, wring, shake, rise, sink, burst, wiggle, etc.

THE CONCEPT OF FORM

Recurring Theme	theme in variation, canon, round
ABA	a = one phrase, b = different phrase
Abstract	a geometric form, not representational
Narrative	in the form of a story, representational
Suite	moderate beginning, slow center, fast end
Broken Form	unrelated ideas, often used for humor



Gauguin compared paintings to music. Some of the concepts that painting and music share are composition, color, texture, rhythm, and harmony.

Composition – In both painting and music, composition refers to the form of the work, which is the relationship of details to the whole structure, and the use of techniques such as repetition, variation, and development.

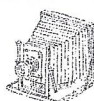
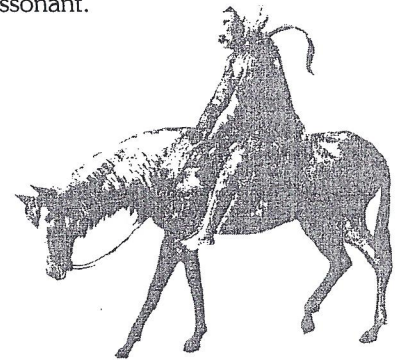
Color – In music, color means the tone qualities of instruments, such as the woody sound of a marimba or the metallic ring of cymbals. Musical color can also refer to the combination of instruments, such as the sound of a flute and violin playing together. In painting, color is one of the primary means of expression. Many artists use color in such personal ways that their work is immediately recognizable just by the color scheme. This was true of Gauguin.



Texture – In painting, texture is the result of brushstrokes and the thickness or thinness of paint applied to the canvas. In music, texture refers to thick and thin sounds – density – as well as to the range (high or low). For example, a cello and bass playing very low notes together will sound thick, and a flute and clarinet playing the same music in a higher range may sound thin.

Rhythm – In music, rhythm is the articulation of time. Commonly thought of as the *beat*, rhythm is also the use of silence, tempo (speed), the rate at which musical events happen, and even the lack of beat in music. In painting, rhythm refers to the level of activity (does your eye move quickly from one object to the next, or is it guided slowly across the canvas?) and also to the way lines and shapes give a feeling of movement.

Harmony – In both painting and music, harmony refers to the balance of tension and repose (relaxation). In music, notes played together may sound stable (consonant) or tense (dissonant). Notes form chords, which are the basic units of harmony. In painting, colors may be consonant or dissonant in a similar way. Patterns of lines and shapes may also appear to the eye as consonant or dissonant.



1839 - Louis-Jacques Mandé Daguerre invents photo-chemical process, daguerreotype. Photography profoundly affects the art of painting.

The Vision after the Sermon 1845

Trickster is the stealer of fire, the maker of mischief, teller of lies, bringer of trouble and upset and, above all, random change. And all around the world — think of Robert Johnson selling his soul — the trickster is always associated with borders, no-man's-lands, with crossroads and intersections. Trickster is the conveyer of souls across ultimate boundaries, the transgressor of heaven, the reconciler of opposites...

Trickster goes where the action is, and the action is in the borders between things.

— *Introduction to McSweeney's Enchanted Chamber of Astonishing Stories, edited by Michael Chabon*

